

1. The first step in the process of developing a business plan is to conduct a thorough market research. This involves identifying the target market, understanding their needs and preferences, and analyzing the competitive landscape. Market research can be conducted through various methods, including surveys, interviews, and focus groups.

2. Once the market research is complete, the next step is to develop a clear and concise business plan. This plan should outline the company's mission, vision, and goals, as well as the strategies and tactics for achieving them. It should also include a detailed financial plan, including a budget and a forecast of revenue and expenses.

3. The third step in the process is to secure financing. This involves identifying potential sources of capital, such as banks, venture capitalists, and angel investors, and presenting the business plan to them. It is important to have a solid understanding of the financial requirements of the business and to be able to articulate the value proposition to potential investors.

4. The fourth step is to launch the business. This involves setting up the legal and administrative infrastructure, including registering the company, obtaining necessary licenses and permits, and establishing a strong online presence. It is also important to develop a marketing and sales strategy to attract customers and generate revenue.

5. Finally, the fifth step is to monitor and evaluate the performance of the business. This involves tracking key performance indicators (KPIs) and regularly reviewing the business plan to ensure that the company is on track to achieve its goals. If necessary, adjustments should be made to the plan to reflect changes in the market or the company's needs.

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Teachers College Bulletin



A LIST OF PLAYS

SUITABLE FOR PRODUCTION BY HIGH SCHOOL STUDENTS

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A LIST OF PLAYS SUITABLE FOR PRODUCTION BY HIGH SCHOOL STUDENTS

The aim of the compilers of the following list was, first, as the title suggests, to include only those plays suitable for high school production, and, second, to collect as many of those as possible. The only merit claimed for the compilation lies in the fact that almost every play listed has stood the test of at least one successful high school performance. That fact did not, however, constitute the only basis for choice. The compilers have endeavored, also, to test each play for genuine dramatic merit as well as for literary or popular appeal.

Period plays are in the majority for several reasons. The amateur actor is always less self-conscious in a costume which reminds him in no way of himself as his daily companions know him. The period background and costumes can often offset inevitable crudities of the immature actor. And to the period play the audience is likely to come in a spirit of curiosity rather than of tolerant criticism.

The list was built up, primarily, from lists sent in upon request from several high schools and one normal school. Incidentally, no one play appeared on every list although there were several which received every vote but one.¹ The following lists are those most frequently consulted:

A. SCHOOL LISTS:

1. Washington, D. C., Wilson Normal School. Miss Alberta Walker. (This list was taken over practically without omission.)
2. Detroit, Michigan. The Central High School. Mr. Frank Tompkins.
3. Brookline, Mass. The Brookline High School. Miss Celina Lewis.
4. Washington, D. C. The Business High School. Miss Maude Gunther.
5. Los Angeles, Cal. The Manual Arts High School.

¹ Among the critics, themselves successful producers of high school plays, who have generously given their support and encouragement to this undertaking, the compilers wish to thank especially Professor Allan Abbott, of Teachers College, whose collection furnished much valuable material, and whose interest always lay behind their endeavor.

B. PUBLISHED LISTS:

1. One Hundred Standard Plays. List in Better High School Plays. Gladys C. Tibbetts. *English Journal*, Vol. VII, No. 2, February, 1918.
2. A Selected List of Plays. Compiled by E. A. McFadden and Lillian E. Davis. (This list is not always accurate.)
3. A list in the chapter on Drama, by Anne McColm, in *English Problems in the Solving*, by Sarah E. Simons. Scott, Foresman & Co.
4. Selective Lists of Amateur Plays in *How to Produce Amateur Plays*. Barrett H. Clark. Little, Brown & Co.
5. A Short List of Suitable One Act Plays. Henry MacMahon. *Ladies Home Journal*, January, 1921.
6. A Selective List of Plays for Amateurs. The Drama League of Boston.
7. Plays for Amateurs. Arranged by John M. Clapp. The Drama League of America, 736 Marquette Building, Chicago.
8. Lists published by Baker, No. 5 Hamilton Place, Boston, and by Samuel French, 28-30 West 38th Street, New York.

A. ONE ACT PLAYS

ALDIS, MARY

1. *Mrs. Pat and the Law*

Comedy. 25 minutes. Parts: 2 men, 2 women, small boy. Scene: simple kitchen interior. Costumes: modern. Serio-comic incident in life of Chicago district nurse. For permission to act, apply to Mrs. Arthur Aldis, Lake Forest, Ill. From *Plays for Small Stages*. Mary Aldis. Duffield.

ARKELL, REGINALD

2. *Columbine*

Comedy. 25 minutes. Parts: 4 men, 1 woman. Scene: exterior. Costumes: traditional. Poetic play of the Pierrot type. French.

BARRIE, SIR JAMES

3. *Rosalind*

English comedy. 30 minutes. Parts: 1 man, 2 women. Scene: interior. Costumes: modern. Moderately difficult but has been done successfully by young people. In *Half Hours*. Royalty. Scribner.

BRIGHOUSE, HAROLD

4. *Lonesomelike*

Comedy in Lancashire dialect. 25 minutes. Parts: 2 men, 2 women. Scene: interior. Costumes: modern peasant. Good play for skillful amateurs. The chief difficulty lies in the dialect. French or Brentano.

5. *The Price of Coal*

More serious. 25 minutes. Parts: 1 man, 3 women. Scene: simple cottage interior. Costumes: modern peasant. Tense situation relieved by happy ending. Scotch dialect. French or Brentano.

BROWN, ALICE

6. *Joint Owners in Spain*

American comedy. 25 minutes. Parts: 4 women. Scene: interior. Costumes: modern. Two fretful inmates of old ladies home furnish delightful comedy. Royalty \$5. Brentano.

CAMERON, MARGARET

7. *The Burglar*

American comedy. Easy. 45 minutes. Parts: 5 women. Scene: summer cottage. Costumes: modern. Women, alarmed by supposed burglar, find cat instead. French.

8. *The Kleptomaniac*

American comedy. Easy. 45 minutes. Parts: 7 women. Scene: interior. Costumes: modern. Young society woman with remarkable facility for losing things causes many laughable complications. French.

9. *Piper's Pay*

American comedy. 50 minutes. Parts: 7 women. Scene: interior. Young woman with craze for collecting things, gets into awkward situation. French.

DAVIS, RICHARD HARDING

10. *Miss Civilization*

Comedy. 30 minutes. Parts: 4 men, 1 woman. Scene: interior. Costumes: modern. Brave, self-reliant girl gets the better of a burglar. French.

DEBANVILLE

11. *Gringoire, the Balladmonger*

Pathetic. 45 minutes. Parts: 4 men, 2 women. Scene: 15th century interior. Costumes: 15th century. It has frequently been used by professionals, but it is well within possibility for high school players. Dramatic Publishing Co., Chicago. Another version, called *Pity*, is published by French.

DOWN, OLIPHANT

12. *The Maker of Dreams*

Poetic fantasy. 30 minutes. Parts: 2 men, 1 woman. Scene: interior. Costumes: traditional. Pierrot and Pierrette are helped to find happiness. French.

DRINKWATER, JOHN

13. *X = O. A Night of the Trojan War*

30 minutes. Parts: 4 men or boys, sentinel, servant. 2 scenes. A poetic play with a sudden dramatic climax. All rights reserved. In *Pawns: Four poetic plays*. Houghton Mifflin.

DUNSANY, LORD

14. *The Lost Silk Hat*

Whimsical comedy. 15 minutes. Parts: 5 men. Scene: fashionable street. Costumes: modern. Agitated young man, who has forgotten his hat upon leaving young lady, converses with laborer, clerk, poet, and policeman. Permission to act must be obtained from publisher. Kennerly.

15. *A Night at an Inn*

Difficult but well worth doing. 30 minutes. Parts: 8 men. Scene: inn interior. Costumes: 4 modern and 4 oriental. Permission to act must be obtained from publisher Kennerly.

FAIRBANKS, S. K.

16. *The Other Voice*

A ten-minute drama of three voices that speak from a darkened stage; no action, no visible personages. Royalty \$5. Baker.

FIELD, RACHEL LYMAN

17. *Three Pills in a Bottle*

30 minutes. Parts: 4 men, 3 women, a boy (this part may be played by a girl). Delightful fantasy. Permission to play must be obtained from "Workshop 47," Harvard University, Cambridge, Mass.

GALE, ZONA

18. *The Neighbors*

Domestic drama. 30 minutes. Parts: 2 men, 6 women. Sketch of village life. Royalty (\$5) is waived to those who show community spirit by planting a tree. Huebsch.

GREGORY, LADY

19. *The Gaol Gate*

Pathetic. 20 minutes. Parts: 1 man, 2 women. Scene: outside a prison gate. Costumes: peasant. Mother and wife of supposed rebel talk with jailer at gate for visitors. Small royalty. French.

20. *Spreading the News*

Comedy. 30 minutes. Parts: 7 men, 3 women. Scene: an apple stall in market place. Costumes: peasant. Comedy shows effect of gossip in small village. Small royalty. French.

21. *The Workhouse Ward*

20 minutes. Easy except for dialect. Parts: 2 men, 1 woman. Scene: interior of ward. Two bedridden men receive a visitor. Small royalty. French.

HAWKBRIDGE, WINIFRED

22. *The Florist Shop*

Comedy. 30 minutes. Parts: 3 men, 2 women. Scene: a florist shop. Costumes: modern. Entertaining playlet from Harvard "Workshop 47."

HERTZ, HENDRICK

23. *King René's Daughter*

Poetic. 1 hour. Parts: 6 men, 2 women. Scene: 15th century. Costumes: same period. This play has been much used by schools. Two versions are obtainable: 1. Translation by Theodore Martin, published by Henry Holt. 2. Translation by Edmund Phipps, published by French.

HOWELLS, WILLIAM DEAN

24. *The Mouse Trap*

Farce. 30 minutes. Parts: 1 man, 6 women. Scene: drawing room interior. Costumes: modern. The theme is out of date but the development is highly amusing.

25. *The Sleeping Car*

Farce. 45 minutes. Parts: 5 men, 2 women. Scene: sleeping car interior. Costumes: modern. Amusing scene in sleeping car en route to Boston. The above plays are published by Harper Brothers.

JENNINGS, GERTRUDE

26. *Between the Soup and the Savoury*

Comedy. 30 minutes. Parts: cook, waitress, kitchen maid. Scene: kitchen interior. Costumes: modern. Conversation goes on while dinner upstairs is being served. Amusing. French.

MCFADDEN, E. A.

27. *Why the Chimes Rang*

Adapted from the story of the same name by Raymond McDonald Alden. Christmas pageant rather than play. Parts: 2 boys, 1 man, 1 woman, lords, ladies, attendants, etc. Scene: interior of cottage with back drop which reveals cathedral interior when raised. Costumes: medieval. The book contains many helpful suggestions for production. Royalty \$5 or \$10. French.

MCKINNEL, NORMAN

28. *The Bishop's Candlesticks*

Costume drama. Parts: 3 men, 2 women. Scene: interior. Costumes: Napoleonic period. Story of good bishop and Jean Valjean in *Les Misérables*. French.

MAPES, VICTOR

29. *A Flower of the Yeddo*

Japanese comedy. 30 minutes. Parts: 1 man, 3 women. Small royalty. French.

MARKS, JEANNETTE

30. *The Welsh Honeymoon*

25 minutes. Parts: 3 men, 2 women. Scene: a Welsh kitchen. The plot is slight but the comedy is delightful. For permission to play, apply to author, care of Little, Brown.

31. *The Merry Cuckoo*

Pathetic. 30 minutes. Parts: 3 men, 2 women. Scene: garden with cottage. Shows old woman's devotion to her husband. Much of the charm lies in the Welsh atmosphere. For permission to act apply to author, care of Little, Brown.

MEILHAC and HALÉVY

32. *Indian Summer*

A classic of the Comédie-Française, done into English by Barrett H. Clark. 30 minutes. Parts: 2 men, 2 women. Scene: interior. Costumes: modern. French.

DE MILLE, WM. C.

33. *Food*

Satire on high cost of living. Mock tragedy. 20 minutes. Parts: 2 men, 1 woman. Scene: dining-room. Small royalty. French.

PARKER, LOUIS N.

34. *A Minuet*

Play in rhyming couplets. 20 minutes. Parts: 1 man, 1 woman. Scene: gaoler's room in the Conciergerie. Costumes: Louis Seize. An aristocrat and his wife are reunited before going to the guillotine.

SUDERMANN, HERMANN

35. *The Far Away Princess*

Charming comedy. 1 hour. Parts: 2 men, 7 women. Scene: interior of an inn. Costumes: modern. No royalty. French.

TCHECKOFF, ANTON

36. *A Marriage Proposal*

Farcical comedy. Parts: 2 men, 1 woman. Scene: interior. Costumes: Russian. A betrothal comes off with difficulty because of the lively differences of opinion between prospective bride and groom. French.

TENNYSON, ALFRED

37. *The Falcon*

Poetic dramatization. 30 minutes. Parts: 2 men, 2 women. Scene: an Italian cottage. The familiar story of the knight who sacrifices his falcon for his lady. No royalty. Any edition of Tennyson's poems.

WALKER, STUART

38. *Nevertheless*

Scene: "upstairs." Time: 20 minutes. Parts: 1 man, 1 boy, 1 girl. Fanciful story of reformation of burglar. In *Portmanteau Plays*. Rights reserved.

39. *Six Who Passed While the Lentils Boiled*

35 minutes. Parts: 6 men, 2 women. Scene: kitchen interior. Costumes: medieval. The most popular of the *Portmanteau Plays*. Highly recommended. Rights reserved. Stewart Kidd Co.

WATTS, MARY S.

40. *The Wearin' o' the Green*

Farce. 30 minutes. Parts: 11 men, 7 women, any number of extras. Scene: interior. Costumes: fancy dress, all Irish. Amusing burglar scene at fancy dress ball. Rights reserved. Macmillan.

YEATS, WILLIAM BUTLER

41. *The Land of Heart's Desire*

Poetic play of Irish folklore. 30 minutes. Parts: 3 men, 3 women. Scene: cottage. Costumes: peasant. In *Plays for the Irish Theatre*.

42. *A Pot of Broth*

25 minutes. Parts: 2 men, 1 woman. Scene: cottage kitchen. Amusing story of beggar's outwitting a stingy woman. In *The Hour Glass and Other Plays*. Macmillan.

B. LONG PLAYS

AUSTEN, JANE

1. *Pride and Prejudice*

Dramatized by Mrs. Steele MacKaye. Comedy. Full evening. May be cut to 2 hours. Parts: 10 men, 10 women. Costumes: late 18th century. Minuets may be introduced at end of scenes 2 and 4. Has been given with great success by high school students. Permission to act must be obtained from publishers. Duffield.

BARRIE, SIR JAMES

2. *Alice-Sit-by-the-Fire*

English comedy. 3 acts. Parts: 4 men, 5 women. Scenes: 3 interiors. Mother returns from India to find her two children considering themselves grown up. Delightfully treated in Barrie's manner. Royalty \$50. For permission to play, apply to Sanger & Jordan, Times Building, N. Y.

3. *The Admirable Crichton*

English comedy. 4 acts. Parts: 10 men, 11 women. Scenes: 3 interiors, 1 exterior. Costumes: modern. Satire on English class distinctions. Moderately difficult. Royalty \$50. For permission to act, apply to Sanger & Jordan.

4. *A Kiss for Cinderella*

Whimsical comedy. 3 acts. Parts: 3 men, 3 women, many extras. Scenes: 3 interiors. Costumes: modern, also fancy dress. Story of modern Cinderella. Difficult. Royalty \$50. For permission to act apply to Sanger & Jordan.

5. *Quality Street*

English comedy. 4 acts. Parts: 7 men, 6 women. Costumes: early Victorian. A moderately difficult and thoroughly charming play. Royalty \$50. For permission to act apply to Sanger & Jordan.

BEAUMONT AND FLETCHER

6. *The Knight of the Burning Pestle*

Comedy. 5 acts. 2¾ hours. Parts: 19 men, 5 women, attendants. An ingenious handling of the play within a play. A romantic love story interrupted by a farce element. Can be cut to ordinary length. An Elizabethan play well worth doing. Duffield.

BENNETT, ARNOLD and EDWARD KNOBLOCH

7. *Milestones*

Play in 3 acts. Parts: 9 men, 6 women. Scene: same interior with changes of furniture. Action ranges from 1860-1912, showing the radicals of one generation as the conservatives of the next. For permission to act, address publisher. Doran.

BRIDGES, ROBERT

8. *Achilles in Scyros*

Parts: 5 men, 2 women, chorus of Greek maidens. Costumes: Greek. Scenes: gardens of palace on island of Scyros. Plot is based on the discovery by Odysseus of the identity of Achilles, who has been brought up as a maiden. In Robert Bridges' *Poems*, Vol. 3. Elder, Smith & Co.

BURRELL, EDGAR WHITE

9. *Master Skylark*

Arranged from John Bennett's story of the same name. 5 acts. Shakespearian period. Parts: 11 men, 4 women, boys, guards, courtiers, citizens. Scenes laid in Stratford and in London. Rights reserved. Brentano.

DAVIS, RICHARD HARDING

10. *The Dictator*

Farce. 2 acts. Long. Parts: 14 men, 3 women, extras. Scene: republic in Central America. Revolution and counter-revolution. Royalty \$50. Scribner or French. Can be cut for high school use.

11. *The Galloper*

Farce in 3 acts. Difficult. Parts: 17 men, 4 women. Scenes: numerous and difficult. Scenes during Graeco-Turkish War 1897. Royalty \$50. Scribner or French.

DIX, BEULAH M.

12. *The Road to Yesterday*

Melodramatic fantasy. 4 acts. Parts: 8 men, 6 women. Scenes: 3 interiors. Royalty. Sanger & Jordan.

FRANCE, ANATOLE

13. *The Man Who Married a Dumb Wife*

Delightful comedy. 1 hour. Parts: 7 men, 4 women. One setting. 2 acts. Costumes: medieval. Pages, street-criers, etc. Dramatic rights controlled by Granville Barker. Apply to John Lane Co.

GASKELL, MRS.

14. *Cranford*

Dramatized by M. B. Horne. 2 hours. Parts: 13 women. Scenes: simple interiors. Costumes: simple, 18th century. Baker, Boston. There is also a dramatization by Marguerite Merington.

GOLDSMITH, OLIVER

15. *She Stoops to Conquer*

5 acts. Parts: 7 men, 3 women, extras. Costumes: 18th century. Comedy based on incident in Goldsmith's own life. Baker.

GRUNDY, SYDNY

16. *A Pair of Spectacles*

Comedy. 3 acts. Parts: 8 men, 3 women. Scene: simple interior throughout. Well-known play much used by amateurs. Situation and characters amusing. For permission to act, address publisher. French.

HAZELTON, GEORGE C. and BENRIMO

17. *The Yellow Jacket*

Parts: 17 men, 12 women. Scenes: interior of Chinese theatre. Delightful play; difficult. Should be cut for school performances. Royalty. Bobbs-Merrill Co., Indianapolis.

HOLBROOK, RICHARD

18. *Master Pierre Patelin*

Englished by Mr. Holbrook. 15th century farce which has been revived with success. About 1 hour. Parts: 4 men, 1 woman, archers, bailiffs, loiterers, etc. The setting has certain difficulties, for it must show an interior and a street at the same time. The action runs continuously. Rights reserved. Houghton Mifflin.

HOUSMAN, LAWRENCE

19. *A Chinese Lantern*

Comedy. 3 acts. Parts: 9 men, 2 women, street criers and mob. Scene: interior Chinese studio. Whimsical satire on pseudo-art. Royalty \$25. Permission to act may be obtained from The American Play Co., 1451 Broadway, N. Y.

HOUSMAN, LAWRENCE and GRANVILLE BARKER

20. *Prunella*

Whimsical fantasy. Parts: 11 men, 10 women, 1 boy. Scene: garden with a house in the background. Love in a Dutch garden. Royalty. French. *

MASON, A. E. W.

21. *Green Stockings*

English comedy. 4 acts. Can be done in one scene. Parts: 7 men, 5 women. Costumes: modern. Elder sister invents lover who becomes real. Royalty \$25, payable to publisher. French.

MAYNE, RUTHERFORD

22. *The Turn of the Road*

A play in two scenes and an epilogue. Serious. Parts: 7 men, 3 women. Scene: one interior. One of the male parts calls for skill on the violin. The play shows the struggle between a peasant boy's love of music and his devotion to his family. French or Maunsell & Co.

MOLIÈRE

23. *Le Bourgeois Gentilhomme*

Translated by Miss Margaret Baker, Parker High School, Chicago, Ill. 4 acts. Parts: 12 men, 4 women, dancers, musicians, etc. One scene throughout. Excellent dialogue. Opportunity for music and dancing. French.

MILTON, JOHN

24. *Comus*

Masque. Parts: 4 men, 2 women, attendants. Scenes: a wood, a palace interior and a palace court. Students may make their own arrangement. This masque is very beautiful when presented out-of-doors.

NIRDLINGER, C. F.

25. *The First Lady of the Land*

Comedy. 4 acts. Parts: 11 men, 7 women, extras. Scenes: 3 interiors. Costumes: Colonial. Story of Dolly Madison. Royalty \$25. Baker. Author's agents, The Rumsey Play Co., Lyceum Theatre Bldg., New York.

NOYES, ALFRED

26. *Sherwood*

Poetic drama. 5 acts. Parts: 13 men, 6 women, boy, Puck, Oberon, etc. The parts of Puck and of Oberon can be played by girls. Fairies, serfs, peasants, an abbot, a baron, a novice. Scenes: Sherwood Forest, a garden, a market place. The story of Robin Hood. F. A. Stokes.

27. *Pandora* (Ben Greet Production)

Charming arrangement of the Pandora story. Parts: 6 men, 4 women, shepherds, maidens, etc. Scene: exterior garden. Costumes: Greek. Has been given successfully by casts composed entirely of girls. Manuscript is in hands of the Ben Greet Company, Ridpath Chautauqua Bureau, Boston, from whom permission to act must be obtained.

PARKER, L. N.

28. *Pomander Walk*

Comedy. 3 acts. Parts: 10 men, 8 women. Costumes: 18th century. One scene throughout, a narrow London thoroughfare. Entire play centers on families living on this street. French.

PEABODY, JOSEPHINE PRESTON

29. *The Piper*

Drama in verse. 5 acts. Parts: 13 men, 6 women, 5 children, people of Hamelin, burghers, strollers, nuns, priests. Scenes rather difficult but possible. Costumes: medieval. Story of Pied Piper of Hamelin. For permission to act, apply to Mrs. J. P. Marks, through Houghton Mifflin.

30. *The Wolf of Gubbio*

Drama in verse. Story of St. Francis and the Wolf. Difficult but well worth attempting. For permission to act, apply to Mrs. J. P. Marks, through Houghton Mifflin.

ROSTAND, EDMOND

31. *The Romancers*

Romantic comedy. 3 acts. One scene, a garden. Parts: 5 men, 1 woman, attendants. Costumes: fanciful. Thoroughly charming play. Very attractive out-of-doors. Good translation by Miss Elizabeth Wallace, University of Chicago. Baker.

SHERIDAN, RICHARD

32. *The Rivals*

5 acts. Parts: 7 men, 4 women. Costumes: 18th century. One of the most successful of the 18th century comedies. Great favorite with Joseph Jefferson. Baker.

TAGORE, RABINDRANATH

33. *The Post Office*

2 acts. Parts: 8 men, 1 boy, 1 girl. The part of Amal, the sick child, could be taken by a girl. Scenes: one interior window with street. Experiences of an invalid boy, who sees the world through the window of his sickroom. All rights reserved. Macmillan.

TARKINGTON, BOOTH

34. *Monsieur Beaucaire*

Dramatized by Ethel Hale Freeman. Full evening. Parts: 8 men, 4 women, lords, ladies, attendants, etc. The play needs one very good actor; otherwise it is not difficult. Small royalty. W. H. Baker. 1916.

VAN DYKE, HENRY

35. *The House of Rimmon*

4 acts. Parts: 9 men, 4 women, priests, attendants, etc. The story

of the healing of Naaman by the prophet of Samaria at the intervention of the captive Jewish maiden. Difficult setting and costuming. Scribner.

WARREN, M. J.

36. *The Twig of Thorns*

An Irish fairy play. 2 acts. 1½ hours. Parts: 6 men, 7 women. Scene: one interior. Baker.

WILDE, OSCAR

37. *The Importance of Being Earnest*

3 acts. Parts: 5 men, 4 women. Scenes: two rather elaborate interiors and a garden. Costumes: modern. Witty, epigrammatic, sophisticated. French.

YEATS, WILLIAM BUTLER

38. *The Countess Cathleen*

Poetic drama of early Ireland. Full evening. Parts: 8 men, 3 women, peasants, angelical beings, spirits, fairies. Scenes: peasant's cottage, interior of castle. Difficult, but very beautiful. Revised edition of *Yeats' Poems*. Vol. 2. Macmillan, 1916.

C. DRAMATIZATION BY STUDENTS

The following list contains suggestions for dramatization by students:

1. *Alice in Wonderland*. LEWIS CARROLL

2. *Arabian Nights*

3. *The Ballads*

Lord Beichan and Susie Pye has been done successfully in pantomime.

4. *The Christmas Carol* and other scenes from Dickens.

There are several dramatic versions of *The Christmas Carol*. The one published by Baker runs an hour and includes tableaux and music. Parts: 6 men, 3 women.

5. *The Idylls of the King*. TENNYSON

6. *Old Pipes and the Dryad*. STOCKTON

7. *The Prince and the Pauper*. MARK TWAIN

William Faversham acts in a dramatization of this story, but his version is not entirely satisfactory.

8. *The Rose and the Ring*. THACKERAY

The adaptation by J. B. Greenough, published by Baker, is in four acts and plays one and a half hours. It requires 16 men, 5 women and attendants. Much better adaptations could be made by the students themselves.

Singer
Gaylord Bros.
Makers
Syracuse, N. Y.
PAT. JAN 21, 1908

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